

A black and white illustration of a religious scene, likely the Virgin Mary with the Christ Child, surrounded by other figures, framed by a decorative border with floral motifs and the text "G. Grio" at the bottom. The central image shows the Virgin Mary holding the Christ Child, with a kneeling figure on the left and another figure on the right. Below them are two cherubs. The entire scene is enclosed in a rectangular frame with a decorative border. The border is adorned with floral motifs, including a large bell-shaped flower on the left and right sides, and a circular medallion with a cross-like symbol at the bottom corners. The text "G. Grio" is written in a stylized, cursive font at the bottom center.

Astred Oeschle

MUSIK  VERLAG
WILHELM ZIMMERMANN

Musikverlag Wilhelm Zimmermann, Frankfurt/Main

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Catchment No.

An die Madonna.

Alfred Oelschlegel, Op. 144.

Andante.

Violine.

Violoncell.

Harfe
oder
Klavier.

Maestoso.

Heil' - ge Ma - don - na,

M
372
C28u

75113.12

Andante.

3

First system of musical notation. It includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. The piano accompaniment has a grand staff with treble and bass clefs. Dynamics include *p* (piano) and *mf* (mezzo-forte). The lyrics "bit - te für uns." are written under the vocal line.

Second system of musical notation. It continues the vocal and piano parts from the first system. The piano accompaniment features a steady eighth-note pattern in the right hand.

Third system of musical notation. The vocal line continues with a melodic line. The piano accompaniment maintains the eighth-note pattern. Dynamics include *mf* and *p*.

Fourth system of musical notation. The vocal line includes trills marked with "tr". The piano accompaniment continues with the eighth-note pattern. Dynamics include *mf*, *p*, and *f* (forte).

Z. 4874.

The musical score is written for a piano piece, page 4. It consists of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into four systems, each with a vocal staff and a piano grand staff (treble and bass clef).

System 1: The vocal line begins with a melody in the right hand, starting on a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. Dynamics include *p* (piano) and *f* (forte).

System 2: The vocal line continues with a melody in the right hand, starting on a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. Dynamics include *p* (piano) and *f* (forte).

System 3: The vocal line continues with a melody in the right hand, starting on a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. Dynamics include *p* (piano) and *f* (forte).

System 4: The vocal line continues with a melody in the right hand, starting on a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. Dynamics include *p* (piano) and *f* (forte).

Maestoso.

Andante.

5

Heil' - ge Ma - don - na, bit - te für uns.

mf *p* *sf* *fp* *fp* *f* *f marc.* *p* *sf*

The musical score is written for voice and piano. It begins with a Maestoso section in 3/4 time, marked *mf*. The voice part enters with the lyrics "Heil' - ge Ma - don - na, bit - te für uns." The piano accompaniment features dense chords and arpeggiated figures. The tempo then changes to Andante, marked *fp*. The piano part continues with intricate arpeggiated patterns, while the voice part has a melodic line with some trills. The score concludes with a final *sf* marking.

This musical score page contains measures 6 through 11. It is written for a piano and a voice part. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part is written in grand staff notation (treble and bass clefs). The voice part is written in a single staff with a soprano clef. Dynamics include *ff* (fortissimo) and *pp* (pianissimo). The piano part features complex textures with sixteenth-note runs, triplets, and sustained chords. The voice part consists of long, melodic lines with some rests.

Measures 6-11 details:

- Measure 6: Piano part has a *ff* dynamic. The right hand plays a series of sixteenth-note chords, while the left hand plays a similar pattern. The voice part has a long note.
- Measure 7: Similar piano texture. The voice part has a long note.
- Measure 8: Piano part continues with sixteenth-note runs. The voice part has a long note.
- Measure 9: Piano part continues with sixteenth-note runs. The voice part has a long note.
- Measure 10: Piano part continues with sixteenth-note runs. The voice part has a long note.
- Measure 11: Piano part continues with sixteenth-note runs. The voice part has a long note.

Cadenz. *f* *rall.* 7

This system contains a piano solo. The treble staff begins with a cadenza marked 'Cadenz.' and a forte 'f' dynamic. It features a complex, rapid melodic line with many accidentals. The bass staff provides a simple accompaniment with a few notes. The system concludes with a 'rall.' (rallentando) section where the tempo slows down.

Cadenz. *f* *rall.*

This system continues the piano solo. It features another cadenza marked 'Cadenz.' and a forte 'f' dynamic. The melodic line in the treble staff is highly ornate. The bass staff has a few notes. The system ends with a 'rall.' (rallentando) section.

Moderato. *f*

This system marks the beginning of a 'Moderato.' section. The piano accompaniment in the grand staff is prominent, featuring a strong, rhythmic pattern in the bass and a more melodic line in the treble. The dynamics are marked 'f' (forte).

This system continues the piano accompaniment from the previous system. It features a strong, rhythmic pattern in the bass and a more melodic line in the treble. The dynamics are marked 'f' (forte).

ad libit.

This musical score page, numbered 8, is written for piano and voice. The key signature is B-flat major (two flats). The piano part is written in a grand staff (treble and bass clefs). The voice part is written in a single staff (treble clef). The score is divided into four systems, each containing a piano part and a voice part. The first system begins with the instruction "ad libit." above the voice staff. The piano part features a continuous, flowing melody in the right hand, often with sixteenth-note patterns, and a more rhythmic accompaniment in the left hand. The voice part consists of long, sustained notes, often with slurs, suggesting a melismatic or improvisatory style. The second system continues this pattern. The third system introduces a dynamic marking of *f* (forte) in the voice part. The fourth system concludes the page with a final piano part and a voice part ending on a sustained note. The page number "8" is located at the top left. The text "ad libit." is positioned above the first voice staff. The piano part is written in a grand staff. The voice part is written in a single staff. The key signature is B-flat major. The score is divided into four systems. The first system begins with the instruction "ad libit.". The piano part features a continuous, flowing melody in the right hand, often with sixteenth-note patterns, and a more rhythmic accompaniment in the left hand. The voice part consists of long, sustained notes, often with slurs, suggesting a melismatic or improvisatory style. The second system continues this pattern. The third system introduces a dynamic marking of *f* (forte) in the voice part. The fourth system concludes the page with a final piano part and a voice part ending on a sustained note.

accel. *ff*

accel. *ff*

accel. *ff*

rall.

rall.

rall.

a tempo *p* *pp*

a tempo *p* *pp*

a tempo *p* *pp*

rall. *p*

rall. *p*

rall. *p*

Z. 4874.

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